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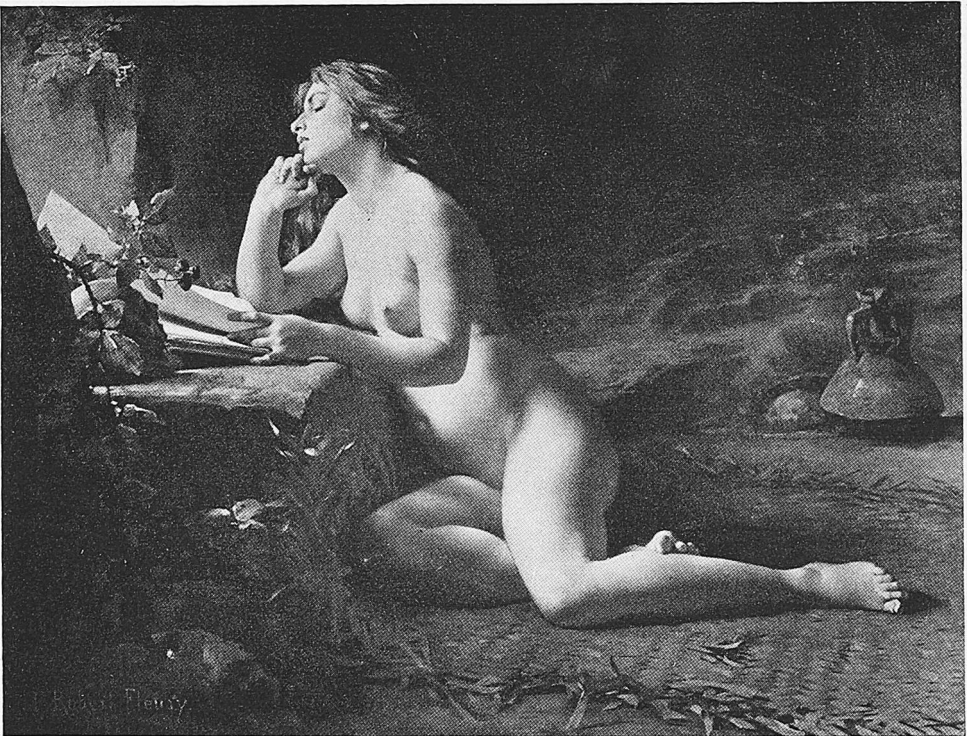
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## POEMS IN PAINT

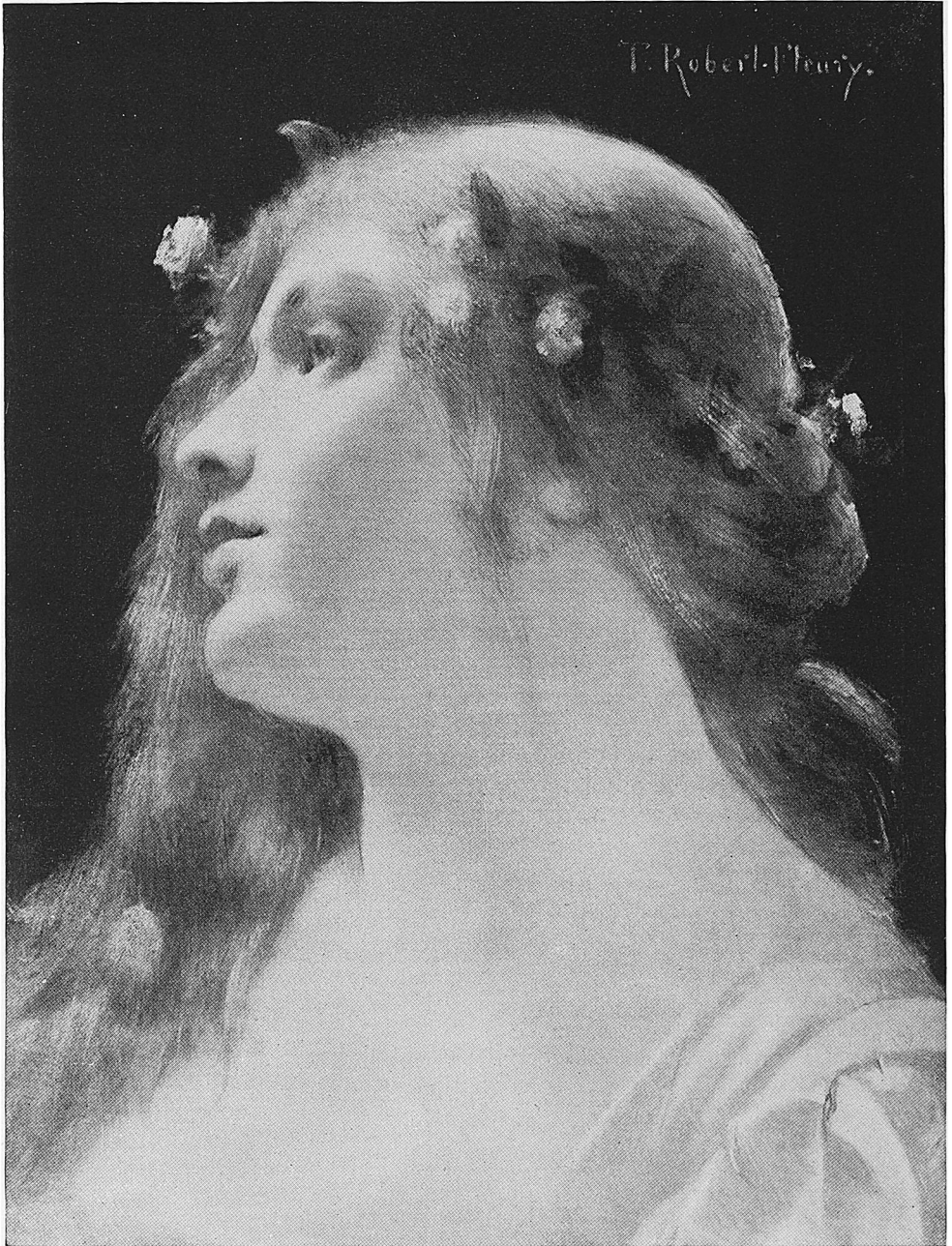
BY HILLARY BELL

*With original illustrations by Robert Fleury.*

TONY ROBERT FLEURY is a poet in paint. His pictures are epics, his brushes write pastorals, his palette brings forth odes. In his canvases are to be discovered all the qualities of inspired verse. We may scan his compositions and find them rhythmic in tone, delicate in sensibility, academic in form, eloquent in thought and true in metre. It would not be a wholly infelicitous conceit to call his pictures songs without words, for in each of the examples of his work herewith reproduced, there is a strain of genuine poetry which might be set to music and made voiceful in cadenzas. There is fine sensitiveness in his fancy, combined with virile power. He feels as a woman feels—he thinks as a man. He has the emotional temperament, the refinement, the dainty touch, the sympathy, the refulgent sense of beauty, the sensuous enjoyment of color, that are components of genius in art. This quality is feminine, not effeminate—softens but does not enfeeble his power. His gifts, opulent in wealth and splendidly under command, gain increased force through being guided by constant purity of design and method. Each of the opposing tendencies of his disposition happily corrects the faults of the other, and in all his work it is agreeable to note that the audacity of natural strength is modified by refinement of feeling, and that the emotion of sentiment is securely governed by logical reflection.



MAGDALEN



OPHELIA

As an example of these different yet mutually helpful characteristics in the painter, it is interesting to study this figure "Magdalen." Here we discover great vigor in the modelling of the hands and wrists, and the bold chiaroscuro of the torso. Had the entire design been carried out in this forceful method the conception must have remained inadequate. But in the sensitive sensuous head M.



LEDA AND THE SWAN



Fleury's emotional nature comes to his rescue, and enables him to illustrate an attractive theme sympathetically. By even a cursory glance at his canvas it is to be noted that the unfortunate's past is told and her future promised.

Similarly, in his head of "Ophelia" we may read the story of the mad maid's betrayal by her princely lover. There is no need to explain the meaning of those lips and eyes. Laertes warned her well against them with an eloquence that is possessed by this picture.

In his exquisite "Leda," M. Fleury shows how a painter of refinement may treat a theme that is often gross in expression. Few painters could tell so strange a story in a way so innocent, yet so masterful.

Consider, now, this type of "Architecture." Here we find a thought clearly, strongly, and poetically spoken in the beauty of the foot, the slender, nervous grace of the legs and arms, the power of the hands, the dignity of the neck and head, and the emblematic expression of drapery and pedestal.



ARCHITECTURE